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American Art News

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES

The American Art News will, as usual, during the summer, appear MONTHLY until Saturday, October 12, when the weekly issues will be resumed.

The remaining summer MONTHLY issue will be published on Saturday September 14.

EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duven Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Murray Hill Art Galleries, 176 Madison Ave.—Old Masters of all the schools.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare original etchings.

AMSTERDAM.

Frederik Muller & Co.—Special exhibition of Old Masters.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

L. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

A REMBRANDT DISPUTE

"Old Woman Plucking a Fowl" Questioned

Dr. Bredius caused a sensation in European art circles by his announcement in the June "Burlington Magazine" that the picture, "Old Woman Plucking a Fowl," was not an authentic work by Rembrandt. The canvas was bought by M. F. Kleinberger at the recent Levaigreur sale in Paris for \$106,000 (including commission), and before the sale it was highly praised by Dr. Bode, who also guaranteed its authenticity and promised to include it in the supplement to his great work on Rembrandt. The picture has since its purchase been cleaned by Prof. Hauser of Berlin, and it is now agreed by dealers and others that, had the canvas been cleaned before the sale, it would undoubtedly have brought \$200,000, and Mr. Kleinberger is universally complimented on his good judgment in

Hofstede de Groot, had both had an opportunity of examining the picture thoroughly and at their leisure several weeks before the sale and they both pronounced it to be an original work of Rembrandt painted about 1648-1650.

"Dr. Bredius might surely have asked to see the picture again before writing about it; and had he done so he might have noticed certain circumstances which escaped his notice when he looked at the picture in the Hôtel Drouot. He says: 'The woman has not been retouched.' She has been—indeed by Rembrandt, who originally painted the figure, but by some restorer of the eighteenth century, which Dr. Bredius does not seem to have noticed. The picture has been repainted in many places; the bird, however, in which Dr. Bredius recognizes the hand of Rembrandt, is entirely free from repainting. The picture has now been cleaned by Professor Hauser at Berlin. Underneath the repainting was the original painting with Rembrandt's own signature, which has been successfully submitted to the most severe tests possible. The back-



(Before Cleaning)



(After Cleaning)

OLD WOMAN PLUCKING A FOWL,
By Rembrandt.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Durand-Ruel Galleries—Ancient and Modern paintings.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

the purchase. THE AMERICAN ART NEWS prints below two views of this painting—before and after cleaning.

In a letter in the August "Burlington Magazine," replying to Dr. Bredius, M. F. Kleinberger says in part as follows:

* * * "The opinion of Dr. Bredius might carry more weight with me if I knew that he had had an opportunity of making a thorough examination of the painting before the sale. Dr. Bode and Dr.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

ground has come out clearly, with a window on the left and a gun leaning against the wall. Neither the window nor gun exists in Houston's engraving—the repainting was at least 150 years old and had already been added when Houston engraved the picture."

"The following is a sketch of its history, for which I am indebted to the researches of Mr. W. Roberts. The picture was among those inherited by Willem Six from his uncle, Jan Six, the Burgoma ter, who was an intimate friend of Rembrandt and had, as everyone knows, a large collection of his works. At the death of Jan Six, in 1700, his collection was inherited by his two nephews, Pieter and Willem; and it was to Willem that the "Old Woman Plucking a Fowl" passed. Willem Six died in 1733, and his collection was sold in Amsterdam on 12th May, 1734, when the "Old Woman Plucking a Fowl," one of the twenty-two pictures by Rembrandt in the collection, fetched 165 florins. The picture afterwards went to England (at what exact date is not known) and passed into the collection of the Hon. Francis Charteris (afterwards Earl of Wemyss) who was its owner when Houston engraved it. It is possible that

(Continued on page 2)

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Folsom Galleries, 396 Fifth Ave.—Paintings by Americans.

Knoedler Galleries, 556 Fifth Ave.—Special summer exhibition of Americans and old and modern foreign masters.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by Americans.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Oils, watercolors and pastels by American artists.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Lumsden, and other moderns.

National Arts Club, 119 East 19 St.—Summer exhibition by artist members.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Special Summer exhibition of paintings by Inness and Wyant and others.

Public Library, Fifth Ave.—Two special exhibitions in the Print Rooms.

CHICAGO.

Through the generosity of Messrs. Charles L. Hutchinson, Martin A. Ryerson, Henry C. Lytton, Cyrus H. McCormick and others, the Art Institute is holding an exhibition of important paintings from their private collections. The canvases have been selected with discrimination and include examples of the English, Dutch, French, Barbizon, etc., Schools.

ST. LOUIS.

The Second Annual Summer loan exhibition of paintings owned in this city opened recently at the City Art Museum. The development of art appreciation in St. Louis has been significant, and it is anticipated that this second exhibition will be largely attended.

Many collectors have co-operated with the Museum officers, and among those who sent their paintings to the exhibition are Messrs. W. K. Bixby, Adolphus Busch, Joseph Kocian, Theophile Papin, Robert S. Brookings, Claude Kilpatrick, E. H. Semple, Chas. A. Stix, Edward Mallinckrodt, Dr. M. A. Goldstein, Dr. John A. James, and Meses. J. G. Chapman, B. B. Graham, Benjamin Clark and others.

ENGLISH PORTRAITS SOLD.

Important portraits of the early British school and pictures by old masters attracted a crowd of collectors and others to Christie's July 12. The high price of the day, \$35,700, was paid for Sir H. Raeburn's portrait of Lord Newton. The picture shows Charles Hay of Newton, popularly known as "The Mighty," who became Lord of Session in 1806, in black dress and knee breeches with white bands, wearing the crimson gown with bows as Lord of Session; also the usual white wig.

The next best price, \$30,450, was paid for Rembrandt's "Portrait of Adriaen, the brother of Rembrandt."

Other prices of note were as follows: A portrait of Sir Anthony Wingfield, Lord Chamberlain to Henry VIII., \$5,355. Hoppner, "Miss Lucy Clark," \$4,885. Mabuse, "Saint Catherine of Alexandria and Saint Barbara," \$6,825.

Raeburn, "Portrait of Agnes Law," wife of Capt. George Makgill of Cupar, Fife, N. B., \$20,475.

Raeburn, "Miss Macartney," exhibited in the Guildhall in 1894, \$16,800.

Gainsborough, "Sir Paul Pechell, Bart., \$23,100.

Lawrence, "The Countess of Surrey," \$9,975.

Raeburn, "Portrait of Miss Janet Law," afterward Mrs. Berry of Tayfield, Fife," \$25,200.

S. Ruysdael, "A View on the Rhine," \$6,825.

Raeburn, "Mrs. Duncan," who before her marriage was Miss Catherine Melville, \$16,000.

Raeburn, "Portrait of a Lady," \$19,950.

Raeburn, "Portrait of Lady Isabella Sinclair," \$14,700.

PARIS ART AUCTION SEASON CLOSES.

The Large Sales in 1911-1912.

The art auction season of 1911-1912 draws to a close. From now on, the Hotel Drouot, so animated recently, will assume that peculiar aspect of having only one or two of its halls open where certain sales by seizure or because of death which almost without exception offer no artistic interest. However, the small dealers who frequent the Hotel during the summer may find exceptional occasions. One has not forgotten the summer sale a few years ago when a portrait by one of the popular masters of the moment which had cost thirty thousand francs was sold for a few louis.

The amateurs, like the students, will now go to the country. They will now have occasion to give themselves up to their favorite pastime; as vacation work they may now assist at sales of country homes; disposing of small collections in villages and provinces and if they go to the watering places they will find certain antiquaries who will know how to sell them rare and inedited pieces of art.

A Unique Auction Year.

The year has been, as nearly as we can state to our readers, absolutely unique and it has brought forth the largest sale that has ever been seen: The Doucet collection which resulted in the remarkable and record total of \$3,054,981. As well as can be seen by the table compiled and printed below, other sensational totals have been realized. The jewels of the Sultan brought \$1,396,180; the Roussel collection almost approaches it with \$1,095,127. Then comes the Carcano collection with \$788,806. The different Dollfus sales were extremely interesting to collectors and others because of the variety of their composition. Each in turn paintings and objects of art of the early schools, works of the 17th and 18th centuries, objects of art from the extreme Orient were dispersed, making a total of more than \$600,000. Finally, different collections (Haro, Balletta, Surmont, Dreux, Casimir-Perier exceeded \$100,000. The collections Parisot, Lambros and Dattari exceeded \$80,000. Finally the collections Penha-Longa, Allain, Xaintrailles, Mohl realized also most honorable figures.

Each of these collections has had its pièce of resistance. The prize belongs here also to the collection Doucet (I except the jewels of the Sultan) with an outbidding of \$120,000 for the famous pastel of "Duval de l'Epinoy," by La Tour. In the Carcano collection "Salome," by Regnault brought an equally record price of \$105,600, which was not perhaps altogether normal; the Rembrandt, "Old Woman Plucking a Fowl," from the collection of Levaiguer approaches this last with a price of \$104,500. Among others were the "Countess of Wilton," by Lawrence, \$95,700; a bust of Mlle. Sabine, by Houdon, \$99,000, and the vigee—Le Brun portrait of Mme. Grant from the Doucet collection, \$88,000.

Some General Tendencies.

When one casts a look upon the collections of the year past it is easy to seize upon some of the principles actuating the evolution of the curio.

More than ever—and in all its spheres—amateurs and dealers look for the odd piece. One does not hesitate to pay three or four times more than the customary estimates for a piece of a certain period or certain artist quite neglecting to interest himself in the modern works, even authentic of the same period or artist. And this is true in all departments. An odd book, such as "The Adventures of Tele-

maque," in the collection Delessert will sell at \$3,000, a single hispano-maursque platter at \$8,600 and a tapestry belonging to the Duke D'Alba at \$60,000. But I do not wish to abuse all the examples that are in the different memoirs.

However, if all rare and unique work brings always a very high price, no matter from what school it is without doubt also that it would be purchased much more willingly if it were from the 18th century. The actual style of our houses, our halls, the numerous ancient dwellings that we have preserved push indistinctly—from a decorative standpoint especially—the amateurs to fortify themselves in the art of the 18th century. The elective will be greater in paintings and drawings. Our school of 1830 is being more and more sought and brings high prices. While certain old masters—a Rembrandt for example—obtain prices higher and higher. And since I mention the name of the prince of painters I must also mention that we have had this year two pictures by Rembrandt, something most wonderful, when one considers the scarcity of the productions by this master.

It is, therefore, most probable that the general tendencies—I have indicated them here only briefly—will undergo but small change during the course of the next season. However, the amateurs while kneeling to the grand productions of the past of French genius will open their eyes upon the art of the masters of today. One must live with the times. The truly enlightened amateur is he who, in the production of all periods, will recognize the works which present themselves in a definite form to the admiration of posterity.

HENRI FRANTZ.

PRINCIPAL AUCTION PRICES 1911-1912.

Pastels-Drawings.

Two drawings by Moreau (the younger), sale in December 4,000
Drawing by Fragonard—Le Moyne sale 120,000
Duval de l'Epinoy by La Tour—Doucet sale 22,000
Le Chevalier de Jars, by La Tour—Doucet sale 23,200
Comte de Bastard, by Peronneau—Doucet sale 23,000
La Reverence, by Fragonard—Doucet sale 16,000
Drawing by Portal—Doucet sale 8,400
Drawing by Watteau—Doucet sale 8,400

Paintings.

Cologne School, "The Presentation in the Temple"—Dollfus sale 31,200
Lawrence, "Countess of Wilton"—Roussel sale 95,700
Fragonard, "L'Education Faut Tout"—Roussel sale 55,000
Nattier, "Marquise de Vintimille"—Roussel sale 43,000
Corot, "La Danse Sous les Arbres"—Roussel sale 68,200
Drouais, "Un Jeune Eleve"—Roussel sale 45,100
Drouais, "Les Deux Petits Savoyards"—Roussel sale 38,500
Rembrandt, "Old Woman Plucking a Fowl"—Levaiguer sale 104,500
Renault, "Salome"—Carcano sale 105,600
Rousseau, "Avenue of Chestnuts"—Carcano sale 59,400
Fortuny, "The Spanish Wedding"—Carcano sale 48,400
Corot, "La Solitude"—Carcano sale 77,000
Rembrandt, "Portrait of His Sister"—Carcano sale 80,300
Vigee Le Brun, "Mme. Grant"—Doucet sale 88,000
Fragonard, "Sacrifice to the Minotaur"—Doucet sale 79,200
Chardin, "Les Bouteilles de Savon"—Doucet sale 66,110

Tapestries.

Beauvais, after Boucher, "Le Repas Chinois et la Danse"—Parisot sale 28,400
Gobelin, "Renaud et Armide"—Dreux sale 15,200
Gobelin—Surmont sale 17,000
A suite after Boucher—Doucet sale 77,000

Sculptures.

Chinard, "Bust of Empress Josephine"—Penha-Longa sale 15,200
Houdon, "Bust of Mlle. Sabine"—Doucet sale 99,000
Clodion, "L'Ivresse du Basier"—Doucet sale 45,100
Clodion, "Two Young Women Upholding a Globe"—Doucet sale 30,140
Clodion, "Intoxication of Wine"—Doucet sale 24,200

The Results of Principal Auction Sales

Mlle. Thuillier—October, 1911 18,800
M. Parisot—November, 1911 88,400
Mme. Alsin—November, 1911 64,672
Sultan Abdul Hamid—December, 1911 1,396,180
Henri Haro—December, 1911 103,729
Dreux—December, 1911 165,952
Count Penha-Longa—December, 1911 62,692
Dollfus (two sales)—March, 1912 235,560
Mme. Roussel—March, 1912 1,095,127
Dollfus—April, 1912 294,773
Dollfus (two sales), May, 1912 62,730
Levaiguer—May, 1912 199,630
Demachy—May, 1912 224,128
Carcano—May, 1912 788,806
Doucet—June, 1912 3,054,981

A REMBRANDT DISPUTE.

(Continued from page 1.)

Mr. Charteris acquired the picture during the grand tour on the Continent, which he made after leaving Eaton in 1739. He returned to England in 1744.

"Lord Wemyss or his heirs sold it, and it became the property of Ralph Willett, the well-known antiquary (whose portrait was painted by Romney in 1780-2). At Mr. Willett's death his collection was sold at auction. * * * It changed hands several times, and it passed into the collection of Baron de Beurnonville, at whose sale in 1884 the late Mme. Levaiguer bought it for 14,000 fr. Since that date it has been hidden from the world. * * * For this reason Dr. Bode did not know the whereabouts of this picture when he published his great work on Rembrandt. * * * But Dr. Bode states (vol. VIII, page 162) that the original had been in the Beurnonville collections and the picture which was in the Beurnonville collection is that which is now in my possession."

The estate of late Edwin Hawley, who died Feb. 1 last, was recently appraised. His art collection of furniture, art objects and paintings, appraised as follows, includes: "Lady Fullerton," by Raeburn, \$10,000; a Diaz, \$7,500; two Schreyers at \$7,500 and \$5,000 respectively, and two by l'Hermitte at \$6,000 each.

COMING AUCTION SALE

PRELIMINARY ANNOUNCEMENT
THE SOLO COLLECTION OF OLD ENGLISH POTTERY, SLIP WARE, SALT-GLAZE, STONEWARE, COLOURED GLAZES, AND EARLY CREAM COLOUR.
THE SALE of the above celebrated collection made by Mr. L. M. SOLO, Ceramic Artist and Author, and including the whole of the pieces illustrated in "The Art of the Old English Potter," will take place in October, 1912. Illustrated Catalogues, 10s. 6d. each. These will be numbered and sent, when ready, to applicants in order of application, by
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will complete cases after artist's and architects' own designs, and under their personal supervision, always preserving the acoustical qualities of the instruments.

EXPERT OPINIONS UPON WORKS OF ART

MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

Full particulars sent on application.
EXPERT DEPARTMENT
The Burlington Magazine, Ltd.
17, Old Burlington Street, London, W.

THE BURLINGTON MAGAZINE does not under any circumstances act as agent for the sale or purchase of works of art, and guarantees that any opinion given will be given without regard to personal or commercial motives.

WITH THE ARTISTS.

J. C. Nicoll announces that his cottage on the shore below the Ontio Hotel, at Ogunquit, Me., is open to visitors on Saturday afternoons from three to six o'clock.

Robert MacCameron has been made a chevalier of the Legion of Honor.

William Paxton was awarded the commission to decorate the Army and Navy Club at Washington, D. C. The commission is the result of a competition, for which designs were submitted by artists from various cities. The winning design, submitted by Mr. Paxton, includes nine nude figures of Neptune and mermaids, which will be executed as a mural decoration, life size.

Lillian de Severinus is at Mattituck, L. I., making sketches of scenery for a forthcoming series of "Studies of Long Island." She has been commissioned by Mr. J. Stuart Blackton to paint a portrait of Commodore Blackton and will be the guest of his family on board his yacht early in the autumn.

C. Y. Turner, who has removed his studio to Washington, D. C., is at work on two huge historical decorations for the new Cuyahoga County Court House in Cleveland. One represents "The First Trial by Jury in America," depicting Capt. John Smith's trial by twelve compatriots soon after the arrival at Jamestown of the first band of English colonists. The other represents the conference between Chief Pontiac, of the Ottawas, and Major Rogers, of the British army, in 1760, near Cleveland.

Mrs. Johanna K. W. Hailman, of Pittsburgh, left last week for Newcastle, N. H.

AMERICAN ARTISTS ABROAD.

Alexander Harrison is at work at Brittany. Mr. Harrison is almost the doyen of the American colony in the Quarter, having lived there for thirty-three years, in the same studio in the Rue du Val de Grace most of the time.

Richard Miller is at work at Brittany. He is accompanied by his family and his sister, Viola Miller, who is also an artist. Mr. Miller's first experience as an artist was on the "Republic," in St. Louis, his native city. From the police-station at the St. Louis Four Courts, where his early assignments used to take him, to the salons of Paris is a long step, but even in that early day his work won him many complimentary notices.

Mr. and Mrs. George Elmer Browne and Mr. and Mrs. Oscar Miller are at Douarnenez for the summer.

Myron Barlow, one of Detroit's representatives in the Paris art colony, is painting at Trepied this summer as usual. Among others who have summer homes there and pass several months of the year in the open is Mr. Henry O. Tanner, the painter of religious subjects, one of whose canvasses is in the Luxembourg Museum. Mr. Tanner's former home was Pittsburg.

Mr. and Mrs. Roy H. Brown, of Decatur, Ill., who have had an apartment in "the Quarter" several years, have returned after a number of months passed in the United States. Mr. Brown exhibited some of his best landscapes in Chicago and other cities and sold several of them. One was purchased by Mr. James A. Patten, the "wheat king."

Eustace Lee Florance, of Philadelphia, and his family will be at Concarneau, Finistère, during the latter part of the summer, going there from Lausanne, Mr. Florance is now devoting special attention to small portraits in water color.

Charles Henry Fromuth, of the Paris colony of Philadelphians, is painting at Concarneau.

Florence Heywood, of Indianapolis and Paris, the art lecturer, is passing the summer at the Hotel Continental, Royat-les-Baines.

William McKillop, the painter, has returned to Paris after passing the winter in New York.

"I am a loyal American, but, do you know, I wanted to take the first boat back to France?"—Mr. McKillop confessed. "New York grew more attractive the longer I remained, out—well, there's only one Paris."

Frederick Carl Frieske is painting at Giverny this summer, as usual.

John Noble, who recently returned to Paris after his first home visit (Wichita, Kan.) in twelve years, says that the West is fairly yearning for art, and Wichita is building a new library, the top floor of which is to be reserved for an art museum. Mr. Noble sold the city a few pictures which are to be used as a nucleus, and when the building has been completed he proposes to induce American artists in Paris to combine in giving an exhibition in Wichita.

Estol Wilson, the Indiana miniaturist, has sent the miniature which he exhibited in this year's Salon of French artists to America. It is a beautiful portrait of Miss Elizabeth Gordon Hanna, daughter of Mr. Dan R. Hanna, of Cleveland, and granddaughter of the late Senator Marcus A. Hanna.

DABO IN LUXEMBOURG.

A Paris cable from Mr. Stephan Bourgeois, states that the French Government has purchased for the Luxembourg Museum, "Moore Park," by Leon



MOORE PARK,
By Leon Dabo.
Purchased by the Luxembourg Museum.

Mrs. Edna Boies Hopkins is doing interesting work on color prints made from woodcuts. A few years ago, with her husband, James R. Hopkins, the painter, she went to Japan and made a special study of the methods used by the Japanese wood engravers. She has since followed the technique of the best of these artists, and her work has been an attractive feature of several Paris art salons.

A. B. Frost, of Philadelphia, the illustrator, with Mrs. Frost and their two sons, who live in the Boulevard du Montparnasse, is passing the summer at Davos-Platz.

Tom Jones, of St. Louis, who had been studying at Colarossi's since early in April, and Mrs. Jones have gone to Italy for a few weeks. Mr. Jones expects to paint in Rome, Florence and other cities.

Florence Este, of Philadelphia, stopped in Paris only a few days after her return from America, proceeding to Brittany to paint during the remainder of the summer.

Dabo, from his exhibition in Mr. Bourgeois' galleries.

This makes the third purchase by a museum this year of this artist's work. The other purchases, as published at the time in the AMERICAN ART NEWS, were "The Rocket," by the Metropolitan Museum, and "The Hudson in Winter," by the Boston Museum. The three canvases, it will be remembered, were shown in Mr. Dabo's exhibition at the Folsom Galleries last Spring.

PAINTERS OF THE FAR WEST.

A new organization, "The Painters of the Far West," was recently formed by enthusiastic artist sojourners in New Mexico, Arizona and California. The charter members include A. L. Groll, Gardner Symons, E. I. Couze, F. Ballard Williams, William Ritschel, Ben Foster, William Wendt, Thomas Moran and others.

The Society will hold an exhibition at the Macbeth Galleries, Nov. 16-30, vases. From New York the exhibition, which will be held annually, is expected to go to other cities.

SCANDINAVIAN ART SHOW.

The arrangements for the exhibition of modern Scandinavian art under the auspices of the American-Scandinavian Society have been completed, and the dates are now given as follows: American Art Galleries, Dec. 10-26. From there it will go to Buffalo, where it will be shown in the Buffalo Fine Arts Academy (Albright Gallery) from Jan. 2-26, inclusive; then to the Toledo Museum of Art, from Feb. 1-16, inclusive; then to the Art Institute of Chicago, from Feb. 22 to Mar. 16, inclusive; then to the Boston Museum, Mar. 24-Apr. 21, inclusive.

Mr. Gade, the director of the exhibition, has recently returned from a two-months' trip to Scandinavia, where he went in company with Mr. Christian Brinton, to complete arrangements on the other side. Largely through the friendly offices of their excellencies, the three ministers of Denmark, Norway and Sweden in Washington, he was able to do so most successfully.

The foreign ministries of the three countries gave friendly advice and assistance. Their Majesties King Christian X of Denmark, King Gustav of Sweden and King Haakon of Norway all spoke appreciatively of the undertaking and graciously promised to act as honorary patrons of the sections devoted to the art of their respective countries.

"Representative artists in the three countries have greeted the plans with enthusiasm, and it is assured that the exhibition will be thoroughly characteristic of Scandinavian art in all the phases of its modern development. Such men as Hammershoj, Ring, Wilhelmssen, Viggo Johanssen, Zorn, Carl Larssen, Fjasted, Hesselborn, Krogh, Gerhard Munthe, Werenskjold, Eilif Petersen, as well as many other famous artists, have all promised to send their works.

In the difficult matter of selecting the paintings, Mr. Gade has had the aid of Director Karl Madsen of the National Gallery in Copenhagen, of the brothers Karl and Thorstein Laurin in Stockholm, and of Director John Thiis of the National Gallery in Christiania, and the society is much indebted to these men for giving unstintingly of their influence and their valuable time to aid our project. Where the paintings desired belonged to private collectors, the owners have been equally generous in offering the loan of their treasures. The press in Scandinavia has been very cordial in its praise of this first great undertaking of the American-Scandinavian Society.

"Mr. Christian Brinton will remain for several months in Scandinavia to study the art of the three countries with a view to writing a catalogue that shall not be a mere enumeration of the works included in the exhibition, but a standard and richly illustrated work on modern Scandinavian art. Mr. Henrik Lund, the Norwegian portrait painter, will accompany the paintings to this country and act as monteur. Mr. V. Jastrau in Copenhagen and Mr. Percy Tottie in Stockholm will take charge of the shipment and collection of the paintings in their respective countries.

"The exhibition, inaugurated under such favorable auspices, promises to be of the utmost value as an educational influence and as a revelation to Scandinavian-Americans as well as to American art lovers of the progress of modern Scandinavian art."

Miss Grace Gassette, the painter and sculptor, who has been in Chicago several months, is expected to return before the end of this month to Paris.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES

The American Art News will, as
usual, during the summer, appear
MONTHLY until Saturday, October
12, when the weekly issues will be
resumed.

The remaining summer MONTHLY
issue will be published on Saturday
September 14.

WILL ART TARIFF RETURN?

The American art world, it is to be
believed, has not noted the significance
of the possible, and as it is generally
thought the probable, return to power
of the Democratic party next Novem-
ber, in a matter of vital importance to
its interests—namely, the chance, with
the Democratic party's taking charge
of the Government, of the restoration
of the former tariff on art, partly done
away with three years ago.

Governor Wilson's election, if it is
consummated, will be so consummated
largely on the tariff issue, and there will
be, in case of Democratic success, an
almost certain sweeping reduction and
revision of the present tariff. The tariff
on the necessities of life, is, in this
event, sure to be greatly reduced, if
not abolished, and then will come, as
surely, a demand for a replacing of the

duty on articles of luxury and tobacco,
wines, etc. The demand for the replac-
ing, or raising of such duties, will come
from the elements in the Democratic
party who do not wish the wealthy fav-
ored, and whose well remembered cry
is that "Art is a luxury of the rich and
should be taxed."

It is of course possible that if the art
tariff is again levied that a uniform duty
of 10% on all pictures may be agreed
upon, with a duty of some 40% on an-
tiques, as against the old 60% rate,
but in any event, there will come with
Democratic success at the polls, an art
tariff.

If this occurs, will our Boston friends
of the American Free Art League, who
are responsible for the present absurd
Twenty year provision as to pictures—
recognize that our contention three
years ago, for a specific duty of \$100
on all pictures of more than \$700 in
value, 10% or the old 15% on those
less than 700 in value, and the works
of all dead artists free, would not have
been better, and could have prevented
the now threatened restoration of the
art duty? This plan, could it have been
carried out would have given the coun-
try virtually free art and would have
prevented the replacing of the old duty.

CASSEL AN ART COLLECTOR.

Sir Ernest Cassell has purchased the
Darnley Van Dyck, which represents
Lords John and Bernard Stuart, and
ranks as one of the finest achievements
of the master's English period.

THINK A DA VINCI IS FOUND.

A special cable to "The N. Y. Sun"
says: "While ransacking the cellars
of the municipal hall at Bourges re-
cently, workmen found an oil paint-
ing on wood attributed to Da Vinci,
of Charles Amboise, Duke of Chamont,
who was Governor of Milan in 1511."

METROPOLITAN MUSEUM.

At its monthly press view, Aug. 14,
the Metropolitan Museum announced
the acquisition of the paneling, mantel-
pieces, wood work and interior fittings
of two American rooms of the late
Georgian or—so-called—Colonial pe-
riod. They were designed, it is believed,
by the Salem architect, Samuel McIn-
tire, and are to be used to display the
Bolles collection of American furniture
presented to the Museum in 1909 by
Mrs. Russell Sage.

NEW WESTERN MUSEUM.

Another instance of the development
of art in the West is the recent dedica-
tion of a new museum, The Hackley
Art Gallery, at Muskegon, Mich., with
Mr. Raymond Wyer as director.

Among the pictures included in the
permanent collection are many from the
brush of noted artists both in America
and Europe:

"In the Serf," by Israels; "Hamlet in
Picardy," by Corot; "Meditation," by Bou-
guereau; "Tigress," by Rosa Bonheur;
a landscape by Jose Weiss; "End of
the Day," by H. J. Vender Weele; "Calves
Feeding," by Maris; "Preparing the Meal,"
by Kever; "The Lovers," by Adolph Artz;
Landscape by Bock, and "The Return from
Work," by Blommers.

Among the Americans represented are
Chauncey F. Ryder, Bruce Crane, Colin
Campbell Cooper, Henry O. Tanner, R. A.
Blakelock, C. H. Davis, H. W. Ranger,
Leonard Ochtman, William Keith, Alex-
ander Wyant, F. A. Bridgeman, J. L. Stew-
art, Thomas S. Parkhurst, Edward Pott-
hast, J. M. Hart, W. T. Richards, W. H.
Howe, W. L. Metcalf, Douglas Volk, and
others.

HERE AND THERE.

The AMERICAN ART NEWS hears on
good authority that Mr. J. B. Duke has
recently bought two portraits by Rae-
burn for \$55,000.

Mr. John G. Johnson, accompanied
by Dr. Wilhelm Valentiner, are tour-
ing Europe and visiting the principal
galleries.

The story that the National Gallery
Trustees had refused to accept eighty
pictures by eminent living British ar-
tists offered to them by Mr. Edmund
Davis is denied by Mr. Davis and by
Sir Charles Holroyd. Mr. Davis says:
"I only offered one picture to the Tate
Gallery which they have refused. My
collection of eighty pictures, fine ex-
amples of the work of James Pryde,
William Orpen, William Nicholson,
Glyn Philpott, Charles Ricketts,
Charles Shannon, Philip Connard, and
others, was offered to the French Gov-
ernment on condition that a special new
room should be built for them. The
Luxembourg authorities have accepted
fifteen of these."

Several paintings have been sold for
the annual summer exhibition at Po-
land Springs, Me. Mr. and Mrs. Will-
iam E. Hayward, of Uxbridge, Mass.,
purchased "The Hill-top," by Wm. J.
Kaula, and "Coming from Pasture," by
Chas. P. Gruppe. Mrs. Garret A. Ho-
bart purchased "Poetry and Thought,"
by Isadore Konti.

Mr. P. A. B. Widener, it is an-
nounced, will erect a million-dollar
library building for Harvard University
to house the collection of rare and val-
uable books left to the University by
Harry Elkins Widener, who lost his
life when the "Titanic" sank. The
building will be known as the Harry
Elkins Widener Memorial Library.

A fresh panic has broken out in
German art circles over the prospective
sale and almost inevitable transfer to
America of the celebrated collection
formed by the late Baron Oppenheim.

The Baron began the depletion of
his treasures five or six years ago, when
he sold the bulk of them, consisting of
antiques, to Mr. J. Pierpont Morgan.

Shortly before the Baron's death, a
few months ago, he disposed of the
three principal pictures of his collec-
tion, small portraits by Van Dyck,
Memling, and Dirck Bouts, to a Paris
dealer, for \$50,000. They were bought,
it was understood, for an American.

Word has been received from Lon-
don that Mr. J. Pierpont Morgan has
purchased from Seligmann & Co. the
jasper drageoir, by Benvenuto Cellini
(1500-1572), bought by that firm at the
Baron de Rothschild sale for \$200,000.
There is much speculation by connois-
seurs in London and New York as to
whether Mr. Morgan will bring this
precious vase to this country and per-
mit it to be exhibited in the Metropoli-
tan Museum, or whether, for the pres-
ent, it will remain in one of his private
collections.

At the Kleinberger Galleries, 9 Rue
de l'Echelle, there are now several pic-
tures of unusual character and quality,
even for this house of high standing.
First among these, perhaps, is a re-
markable Rubens, a portrait of his wife
and child, and a figure representing St.
Joseph, the composition being the Holy
Family. With all his characteristic
color and strength the painter has in
this work, expressed a rare refinement
and sentiment, which proves it was

painted "con amore." Next in impor-
tance to the Rubens is the really won-
derful bust-portrait of a man by Nic-
olas Maes, from the recent Dollfus
sale, so rich in quality and fine in ex-
pression as to closely approach Rem-
brandt. This portrait is, of course, of
the painter's early period. There is
also in the gallery the exceedingly fine,
large Murillo, "St. John and the Infant
Christ," from the Maurice Kann Col-
lection, and which figured in past cen-
turies in the famous collections of
Prince Conti and King Louis-Philippe.
A life-size, three-quarter-length por-
trait of the artist's wife by Gabriel
Metsu is also so strong and beautiful
in color and expression as to rank with
the three great pictures already noted.
In the primitives the gallery is espe-
cially rich this season: There is a de-
licious and typical example of "The
Master of the Half-Figure," of extra-
ordinary beauty, a large and rare ex-
ample of the little known "Master of
the Holy Kinship," a splendid por-
trait by Hans Balding Gryn, and a por-
trait of himself by Hans Burkmaier,
dated 1501, also a rare example. A
tryptique by Antonio Moro, composed
of family portraits, a mother with two
daughters and the father with three
sons, is typically interesting and quaint,
and there is a delightful, half-length
bust portrait of himself by Thomas
Ring, fine in expression and with beau-
tifully painted details. A most numer-
ous "Village Doctor," by Jan Steen,
completes this only partial list of fine
pictures now in the galleries.

DOUCET ON MODERN ART.

M. Doucet, who sold his art collec-
tions at auction recently for \$3,054,581
and has since then started the
nucleus of another collection, this of
modern art. He had for years devoted
himself to the 18th century, but in the
last few weeks he has been buying
Cezannes, Degases and Monets to
hang on the walls lately decorated with
the works of La Tour, Chardin and
Fragonard.

Following is an interesting interview
with M. Doucet on the art of today:

"Decorative art is something that inter-
ests me greatly," said he. "It has been
much discussed recently. Perhaps you are
one of those who lament the fact that our
epoch has no definite 'style.' Console your-
self. If anything, our artists are in error
in seeking to 'create' style. * * *

"We interfered with the natural and har-
monious development of form. When the
East, especially Japan, sent us new decora-
tive elements, we would receive them only
in confusion—the confusion out of which
grew our so-called modern style. * * *

In regard to modern art, M. Doucet spoke
optimistically.

"Fine work," said he, "is being done—
work that will endure, work that is expres-
sive of our manners and our minds. We
see many audacious examples; but carry
these audacities within us. We should not
be astonished at them any more than at the
men we are ourselves.

"The ideal work of art, says Taine, 'is a
résumé of real life.' The XVIII century
could not help producing an art of super-
ficiality, of frivolity; it was the character
of the people of the time. We of today are
restless, nervous, possessed of an almost
painful desire for renovation. There is
something of desperation in all the effort
of art of the present, an intense struggle
to reach the infinite. Like science it seeks
discoveries, endeavors to achieve perfection,
an enlargement of our faculties, broader
comprehension, more power.

"The artist who nowadays is imbued with
too many lessons, subjected to too much
discipline, recommences what the old mas-
ters have done and cannot expect any one
to find in his work an expression of his
own times; he is only working for the mu-
seums already overcrowded."

"Don't consider me revolutionary. I
think that I have loved the worthy pro-
ductions of the past too long to be sus-
pected. I don't mean to encourage any
excess nor to oppose as rivals modern and
ancient art. They move one behind the
other, following the pathway of the ages
and the mystery of human sensibility."

LONDON LETTER.

London, August 7, 1912.

The announcement that the famous collection of old English Pottery, Slipware and Salt-Glaze, belonging to Mr. Solon, is to be disposed of next October at the Auction-Rooms of Messrs Charles Butters & Sons, of Trinity Buildings, Hanley, Stoke-on-Trent, has been received with more than usual interest by those who have made a study of the ware in which he specialised. The finest pieces in this really remarkable collection were acquired in the Pottery district, and many are absolutely unique specimens of the art of the potter. All the pieces illustrated in Mr. Solon's valuable work, "The Art of the Old English Potter," will be included in the sale; these practically form a historical survey of the Staffordshire output from the earliest period onwards. Mr. Solon's work, actually carried on among the Staffordshire potteries, has given him an insight into the actual workings of the craft which renders all that he has written on the subject, of great value to the collector; his original compositions on Minton porcelain have likewise earned him well merited eulogy in his capacity of artist as well as in his roles of artist and collector.

Exhibitions.

An exhibition of especial interest is that now being held at the Dowdeswell Galleries, 160 New Bond Street, W., where the work of a young Danish Artist, Kay Nielsen, is on view. His drawings in Black and White evince an extraordinary mastery of line and in spite of the obvious influence which Aubrey Beardsley and his school have wielded both on the mentality and the methods of the Dane, one finds, notwithstanding, an undeniable originality on all that bears his signature. There is a curious combination of strength with delicacy in these imaginative illustrations, particularly in those designed for "The Book of Death", which in their emotional intensity come very near to realising the portentous nature of the subject. Appropriately Eastern and elaborately decorative are the drawings for "The Thousand Nights and One Night", designs which make one feel that there is a great future in store for Mr. Nielsen as a book illustrator, a profession which has too few capable exponents in the present day. If occasionally the artist gives from his own personality a meaning slightly additional to that originally intended, the transgression is one readily forgivable for the sake of the interest which is never absent from his work.

Some fine work in color-printing from the engraved plate has been done by Messrs. Drake, of 27 Leadenhall Street, E. C., in connection with the vigorous Hunting picture of Mr. Harold S. Power, entitled "The Tufters of the Devon & Somerset Stag-hounds." The painting is full of life and movement and is instinct with that feeling for nature which is so characteristic of the artist's work. He is distinctly the sportsman's painter and has a real genius for embodying in paint the inspiration of the hunting field. The artist's proofs of the picture mentioned are a most successful piece of work, giving a full impression of the strength and vitality of the original. Essentially English in feeling, Mr. Power seems to embody in his work the very spirit of the life of the sportsman; he fully deserves the position which he has earned for himself as one of the most successful animal painters of the present day.

Taylor Sale Echo.

As was of course expected the sale of the Taylor collection at Christie's resulted in some high prices, most of the leading dealers here entering into

the bidding for the various works of art. As much as 6,600 gns. was given by Messrs Duveen for a fine enamel diptych of Italian work of the 15th century, Mr. Seligmann running them very close in pursuit of the treasure. The latter, however, yielded to none in his bidding for the Flemish panel of tapestry of the same era, bought by Mr. Taylor at the Spitzer sale in 1893 for £2,800. For this Mr. Seligmann cheerfully paid 7,800 gns. Many other sensational prices were given for bronzes and old glass during the course of the sale.

That Peacock God.

The British Museum has lately become the richer for the gift, through the National Art Collections Fund of a sacred emblem of the Yezidis, in the shape of the peacock-god wrought in steel. This was presented to the nation by Imre Schwaiger, the well-known dealer in antiques in Delhi, who is thus commemorating the occasion of the Durbar and the visit of the Queen to his galleries last year. The bird, which symbolises the redeemed Devil, stands two feet high and has its tail outspread the figure of a veiled man appearing in its centre. The gift is valued at several thousands of pounds. Mr. Athelstan Riley, however, who has travelled extensively in the district from which the Peacock God is stated to have emanated, maintains that it is not one of the sacred birds but merely a Persian peacock ornament of the usual type and puts its market value at £10, and its age at about 200 years. True no doubt to the maxim about it being undesirable to "look a gift-horse in the mouth," the trustees of the fund, offer no opinion on the subject. L. G. S.

FUNERAL OF ALMA-TADEMA.

With simple dignity the remains of Sir Lawrence Alma-Tadema were laid at rest, July 5, at St. Paul's, London.

Beneath the dome, in front of the chancel, a catafalque had been placed, and all around seats were reserved for the dead artist's immediate friends, who with others were present in large numbers bearing eloquent testimony to the esteem in which he had been held. The arrival of the body was proclaimed by the Cathedral choristers by rendering Chopin's Funeral March. The officiating clergy were the Dean of St. Paul's, the Archdeacon of St. Paul's, Canon S. A. Alexander, Canon J. G. Simpson, the Rev. N. M. Morgan Brown (Sub-Dean), and the Rev. W. P. Besley, the Rev. S. J. Childs Clarke and the Rev. A. H. Streeten (minor Canons).

The pall-bearers being the presidents of the Royal societies associated with art. They were:

Sir Edward J. Poynter, President of the Royal Academy; Sir George Frampton, President of the Royal Society of British Sculptors; Sir Alfred East, President of the Royal Society of British Artists; Sir Ernest Waterlow, President of the Royal Society of Painters in Water-Colors; Sir Reginald Blomfield, President of the Institute of British Architects; Sir C. H. Read, President of the Society of Antiquaries; J. J. Shannon, President of the Royal Society of Portrait Painters; and Sir Frank Short, President of the Royal Society of Painter Etchers.

Among those who attended the services were members of the nobility, members of the Council of the Royal Academy, Royal Academicians and Associates, the Bishop of Peterborough (chaplain to the Royal Academy), Baron Gericke von Herwynen (the Dutch Minister), Mr. Percy Thomas (Hon. Curator of the Royal Society of Painter Etchers), Mr. Percy Edsall (representing the Artists' Benevolent Fund), and representatives of the King, Queen Alexandra and the Lord Mayor.

PARIS LETTER.

Paris, August 7, 1912.

At this time of the year a great art exhibition comes rather as a surprise; however, as the Salons and their numerous bad pictures are no more on view to the public, it is perhaps useful to show to foreigners (the only inhabitants of Paris during the summer) the agglomeration of chosen pieces, mixed somewhat clumsily, now exhibited at the Pavillon du Jeu de Paume, in the Tuileries Gardens.

The "Triennale" is, as shown by the name, an exhibition which is to take place every three years; it assembles in a rather heteroclit fashion the artists of the Société Nationale, the Artistes Français, the salon d'Automne, and the Independents. This selection is decidedly interesting; it does away to a certain extent with the "daubs" though the Cormon, the Humbert and the Aimé Moreau are not worthy of much praise.

Starting with the favorites of the day, the most advanced painters, towards whom the general feeling turns at present, "The Winter of Chigot" makes one tremble with cold; d'Espagnat is natural and very decorative in his technique; by Jagneau there are several canvases, scenes of interiors rather dark, close to a landscape, where one can feel the wind blow, the two "Salomes," the one red, the other yellow, by Marcel Berronneau, of which the yellow is the more real, are closer to the modern ideal of the dancing girl of Strauss and of Wilde than the Moroccan girl of Regnault that some people were so anxious to pass on to the Louvre. "A country house" by Vuillard is full of atmosphere. A Indian Besnard is uninteresting. A Desvallieres is decorative but loud; the Manguin is louder and weak; Alfred Smith shows a picture recalling Earl's Court or the White City more than the Venice that one imagines he has attempted to paint. The fresco on fibro-ciment by Baudoin, representing a nude woman, is beautiful; the Maufra is powerful. A landscape by Boggio is a little confused, but beautiful in coloring. Two pictures of cats by Steinleria are full of feline spirit.

"The woman under the trees" by Laprade shows good color contrasts; the great decorative piece by Roussel is of charming delicacy and harmony. Mathis gives strong outlines, but the Anglo-American public do not like, or, at least, understand him, as was proved by the Post-Impressionist exhibition in London; it should also be remarked that this artist returns to his first manner, having given up his tiring flat shades. There are some exquisite portraits of children by Lebasque; a curious face by Dufau. "The Marine" by Carrera, is a blaze of glorious color; his harbor scene is not so clear. "The Confettis" by Signac, are made powerful by a happy combination of color and harmony Willette gives a virgin who savours rather of Montmartre. Bonnard is an artist who knows how to throw little spots of color on a canvas—spots, seemingly placed carelessly but in reality forming a whole, cleverly and truly studied. Then comes that beautiful work, "Les Baigneuses," by Manet, so much admired in London, when at the Grafton Galleries and another lovely study of the nude by Manzana; "A garden," by F. Jourdain, full of old-world charm; a Marquet very clear and of pure lines; a Gagliardini with agreeable colors; a big group very cleverly executed by Caro-Delvaile; a synthetical Toulouse-Lautrec; a powerful Daumier, a Dugardier, an Angel Delasalle. But where are the Vallotton, the Puy and the Dufresnoy? Among the others, Detaille is always

Detaille, J. Avy is clever, Andre Dauchez yellow, Aman Jean pale.

There is a violet-hued nude by Renoir, recalling Greuze, which is happily placed in a position to make one forget the Cormon next to it, a canvas which represents a lot of word with little result. Simon has powerful views of Brittany; Bourgault is strong but muddy; Cottet is an unskilful Chardin; Collin gives a young man too naked and too beautiful; the scenes in the Palais de Justice by Forain are better; there is an expressive portrait of Theodore Reinach by Ernest Laurent; also some flowers by Jacques Blanche painted with elegance; but the best work in the exhibition is certainly the magnificent Corot, with its incomparable delicacy, clearness of view and its light effects.

Mention must be made, too, of the Claude Monet, principally his winter landscape, in which he reveals his wonderful talent of color.

The Dechenaud is strongly built; a La Touche is pretty; Maurice Chabas has some agreeable pictures; there are some by Henri Martin delightfully full of color; some sad but clever one by Sabatte. The Puvis de Chayannes is a work of youth; the crowned Virgin by Ingres is not pleasing. Nor can the other sections where Guillaumin, Redon, Berton and Prinnet are missing, be called complete.

As for the sculpture Rodin is badly represented. All the Boucher figures are good. Bouchard is a great artist. Dampie is conscientious. Bourdelle and Despieu are sincere. There is also Maurice Besnard, Landowski, Fernand David, and Marque. But where are Mayolle, Nicklausse and Dejean?

There are some good "ceramists," at the head of whom are Moreau Nelatton, Lenoble, Methey, Delaherche—but would it not have been wiser to invite Mezzara, Meré, to join in this exhibition? And amongst the engravers would not Lepère, Collin, Naudin and Bertrand have figured with honor by the side of the splendid artists Bracquemond and Ouvre, whose works one is enabled to admire?

Art Mussulman.

The exhibits of Mohammedan art shown at the Barbazanges Gallery was one of the greatest successes of the vanishing season. It was organized by the Persian Art Gallery from London and among items of great interest I must mention especially a XIIth century dish with metallic shrine, worthy of the finest examples and valued by experts at over \$30,000. I also remarked the fine manuscript by Boustam de Saidi, richly ornamented with miniature dating from the XIIth century; a grand drawing by Behzad, another dating as far back as the XIVth century and representing a philosopher. M. H. Kevorkian must be congratulated on that well-organized show.

American Dealers in Paris.

Paris has been literally invaded by the professional American collectors, not only the Gimpels, the Hodgkins, the Kleinbergers, the Knoedlers, the Reinhardts, the Seligmanns, the Tothos, the Duveens, who have all got business places here, but also Mr. Victor G. Fisher, who bought many fine things during a short stay. Mr. Ralston, who stayed before his departure for Carlsbad, the active Mr. Scott who races between Paris and London in search of gems, the brothers Ehrich, who nobly continue their father's scientific system, Dr. Valentiner, who buys for friends. And soon all the pictures and art works will go over to New York to enrich a little more the new world with the spoils of the old one.

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WASN'T THE GIACONDA.

Mr. Harold Rathbone, an Englishman, paid \$520 at Christie's, in London, in July, for an old picture which he thought might be the lost "Giaconda." Convinced by further study of the work, notwithstanding faulty drawing of the hands, that he had secured the original masterpiece, he took it to the British Embassy in Paris Aug. 1 and asked to have the old panel submitted to the Louvre for verification. This was done and the Louvre "experts" decided it was an excellent copy, dating probably from 1825. Mr. Rathbone, however, is convinced that fortune has given him the famous lost masterpiece.

LONDON DEALER ATTACKED.

A decided sensation has been caused in English art circles by a letter jointly signed by Lady Algernon Gordon-Lennox and Lord Curzon of Kedleston, published in the "London Times" of Aug. 1, virtually accusing the well-known art house of Lenygon, which has recently established a branch house in New York, of sharp practice and bad faith in the matter of the procurement by that firm of an option on the famous Globe room in the Reindeer Inn at Banbury, then later purchase of the same, and then reputed sale of the same.

The letter of Lady Gordon-Lennox and Lord Curzon begins as follows:

"Editor of the Times:

"Sir—An increasing interest is felt, or is at least affected, in the preservation in our own country of the structures and memorials which recall to us the life of the past and are in truth a part of the history of England. From time to time the report is spread that such and such a relic has been sold by its owners for pecuniary reasons. Sometimes it is alleged to have been acquired by a London dealer, at others by an American Millionaire. (the latter is the more familiar bogeyman); a brief tornado of expostulation and rage sweeping through the newspapers; the price of the object, to the great delight of the middleman, is forced up 100 per cent., 200 per cent, or more by these tactics; the artistic or antiquarian societies constituted for the preservation of such things are, as a rule, either too late in the field or too impoverished to effect the rescue; the public excitement dies down as quickly as it flared up; the dealer gets the price or the millionaire abstracts the trophy, and a contented apathy settles down upon the public until the next outrage raises another storm equally ephemeral and equally futile."

The letter proceeds to relate the well-remembered story of Tattershall Castle, which it states "was, with its contents, only recovered for the Nation by a combination of circumstances, not likely to recur." The Banbury "Globe Room"—that beautiful specimen of untouched and unspoiled Jacobean work," say the titled correspondents of "The Times," was originally purchased for some £3,000 by the Hook Norton Brewery Company, and Lenygon two years ago "alleged as usual to be acting for a rich American" secured an option on the famous relic.

"Then," says the letter, "a 'Lady L.' was designated 'by one of us in the neighborhood,' to negotiate with the Brewery Co. for the purchase of the entire premises, and an assurance was received from said company that word would be given if it definitely decided to sell.

"No word came," say the correspondents, "when it transpired last month, that the room had been sold to Lenygon for probably not over £1,000 and that Lenygon was engaged in dismantling it."

"'Lady L.' at once saw Mr. Lenygon 'who professed himself most anxious to see the room restored to Banbury, and gave an assurance that although the panelling had arrived in London, he would defer the removal of the ceiling, and would further let her know next day what would be the moderate profit he was prepared to accept on his own transaction.'

"On the following morning Lady L. heard that Mr. Lenygon had gone to Banbury, where the demolition of the room was being pushed forward with all speed. The next stage was the re-erection of the room in Messrs. Lenygon's premises in Old Burlington St., London, the issue of cards of invitation to see the unhappy trophy and a cataract of well-planned advertisement in the newspapers, with rumors of mysterious purchasers, and the inevitable American millionaire, all calculated to excite public interest and to raise the value of the treasure. Thereupon Lady L. reminded Mr. Lenygon of his previous assurance, and inquired the price of the room. The reply, dated July 6, was that it might be purchased for the sum of £4,500.

"Meanwhile, it may be mentioned that an attempt had been made to buy from the brewery company the despoiled inn, but the price demanded by the company for the inn, even without the room, was such as to render further negotiation impossible.

"Lord C. now intervened, saw Mr. Lenygon, who appeared to be amenable to argument, on grounds of self-interest as well as public advantage, and promised a personal reply within thirty-six hours. This engagement was not kept, but information came to Lord C. that the room had been sold in the interval, although Mr. Lenygon

declined to give the name of the purchaser. "There," concludes the letter, "the matter rests. Whether the Globe Room has passed into the hands of some unknown but public-spirited benefactor, acting in the interests of the public, or whether it has been made the subject of an arrangement designed to extricate those who are involved from an uncomfortable position, or whether it has entered upon one more phase of its career of unabashed profit-hunting, or whether it is fated to disappear from our shores and to turn up in a transatlantic mansion or a Continental museum, we have no means of ascertaining.

"We call attention to the matter, however, to show what are the proceedings, at Banbury as at Tattershall, with which those who would fain save the antiquities of our country from vandal hands have to cope and how rapacious are the instincts which will tear out panelling and mantelpieces from their ancient surroundings in order to make a dealer's profit out of what should be a nation's glory.

"Until Parliament accept such legislation as will render these outrages impossible we know of no alternative but to expose the methods by which they are only too successfully perpetrated, and we trust that, as occasion occurs, others will follow our example."

The Lenygons' Reply.

Mr. H. Lenygon writes to "The Times" in reply to Lady Gordon-Lennox's and Lord Curzon's charges and criticisms, what seems to be a very weak and inadequate letter. He says, in substance, that he begged the South Kensington Museum in 1909, to purchase the room, which that Institution failed to do from lack of funds; next tried to induce several Englishmen to purchase and present it to the South Kensington, tried to effect its sale through Sir Purdon-Clarke to the Metropolitan Museum, and that after these attempts and, although it was publicly known the room was for sale, and both Lady Lennox and Lord Curzon were approached on the subject, neither did anything until notoriety was caused by his purchase of the room, Mr. Lenygon concludes his lame letter as follows:

"I am as anxious as Lord Curzon for the preservation of historic buildings, but I venture to point out that this object would be much more forwardly by endeavoring to purchase them quietly when it is known they are to be sold than by sensational displays, as was the case with the Tattershall mantelpieces. It is such excitements which naturally tend, as he says, to force up prices 100 per cent., 200 per cent.

WITH THE DEALERS.

Mr. Arnold Seligmann has recently been made a Chevalier of the Legion of Honor.

Mr. Louis Ralston, who has been very ill, has gone to Carlsbad to take the cure.

Mr. Allan Tooth was recently married.

Mr. Theron J. Blakeslee, accompanied by Mrs. Blakeslee, arrived from London recently, and are at their country place at Lake Waramang, Conn. Mr. Blakeslee while in London made several notable purchases, including an important Van Dyck. The galleries at 358 Fifth Ave. will reopen Sept. 16.

Word comes from Paris that Mr. Victor G. Fischer has purchased several important paintings. The galleries at 467 Fifth Ave. are closed for the month of August, but will reopen Sept. 3.

Mr. N. E. Montross will reopen his galleries at 550 Fifth Ave. on Sept. 16.

At the Macbeth Galleries, 450 Fifth Ave., selected paintings by American artists are on view.

The Knoedler Galleries, 556 Fifth Ave., have on exhibition during the summer months an unusually varied and attractive collection of modern American and foreign pictures.

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SAN FRANCISCO.

The appointment is announced of Jules Guerin to the post of "Director of Color" and Carl Britter as "Adviser in Sculpture" for the Panama-Pacific Exposition.

The Gump galleries are soon to be enlarged and more space will be given up to exhibitions. Many works by local artists have been hung, in addition to the large number of canvases by European artists.

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AMSTERDAM.

Amsterdam, Aug. 7, 1912.

(Special to "Art News.")

An exhibition of specially selected "Old Masters" which opened July 20 in the beautiful galleries of Frederik Muller & Co. in this city, to continue until Oct. 1, is deservedly attracting the attention of collectors and connoisseurs from all Europe, and is also a magnet for American art lovers abroad—and is well worth a special trip to Amsterdam—to inspect and study.

The well-known art house of F. Muller & Co., through its position and influence, has been able to assemble a number of old masters of exceptional beauty and quality, and most representative in every instance of famous old painters.

Perhaps the most interesting, as they are certainly the most quaint and curious works shown, are the seven Flemish Primitives by Goswin von der Weyden from the Belgian Abbey of Tangerloo, of exceptional strength and color quality—all admirably conserved. These will undoubtedly soon find their home in one of the world's great museums, for they are too valuable examples of the wonderful early Flemish art to be long unsold.

Thomas de Keyser is represented at his best in a superb three-quarter length, standing portrait of Francis van Limborch, from the recent sale of the Carcano collection in Paris, a work whose strength and quality will surprise even the admirers of the painter. Very striking also is a three-quarter length seated portrait of a man by

FRANCIS VAN LIMBORCH,
By Thomas de Keyser.In Special Exhibition at Frederick Muller
& Co.—Amsterdam.

Ferdinand Bol—while the typical and beautiful examples of Jan Steen, A. Cuyp, von der Heyden, Paul Potter, Jacob Ruysdael, Van der Neer, W. van de Velde (this from the Hope collection), de Gelder, Don, Ochtervelt, Woyvermans, Bakhuysen, etc., will all surprise and delight the visitor. A rarely fine and high quality characterizes every work shown.

James B. Townsend.

DUSSELDORF.

Dusseldorf, Aug. 3, 1912.

The remarkable private collection of Herr von Nemes of Buda-Pesth, loaned by that collector to the city for exhibition until Oct. 1, in the beautiful Art Gallery—where the 125 pictures are shown, are seen to the best possible advantage, is attracting throngs of American as well as European art lovers. There is, unfortunately, no catalog, but the really exceptionally fine examples of old and modern masters all tell their own story of genuineness and rarely fine quality. It is difficult to decide which of the no less than 10 Goccos and 7 Goyas, for example, is the best, for all are of the first order.

Very rich and fine also are the Tintoretto's, Titians and the examples of the early Dutch, Flemish and English masters—while the moderns are well exemplified by superior Barbizons, a wall of Coubets and typical examples of Monet and his fellows, and of Cezanne and his followers.

The great Rembrandt "Portrait of the Artist's Father," secured for Herr von Nemes by J. Böhrer and Sons of Munich, grows in interest at every inspection. There is a report that Herr von Nemes may send the collection to New York for exhibition next winter.

James B. Townsend.

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